CATALOGUE

OF A

Collection of Paintings

BELONGING TO

JOHN G. JOHNSON.

MORTIMER BRANDT GALLERY

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MORTIMER BRANDT GALLERY

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OF A

COLLECTION OF PAINTINGS

BELONGING TO

JOHN G. JOHNSON.

PHILADELPHIA:
NOVEMBER, 1892.

Printed by
ALLEN, LANE & SCOTT,
Philadelphia.

CATALOGUE.

Measurements are in inches, the first figures indicating the height of the canvas.

AIVASOWSKY (Jean).

19¼ x 28

1. MOONLIGHT NEAR THEODOSIA.

Masses of fleecy clouds silvered by a hidden moon. The sea, darkly lighted, breaks gently in the foreground on the right. A high, rocky, half-seen shore stretches back from the left foreground.

Aivasowsky Exhibition, London, 1881.

AIVASOWSKY (Jean).

14 x 16⅞

2. AFTER WRECK.

A raft, with two men, barely moves on a still blue sea, in which are reflected light, white, moving clouds, that fill the high blue sky.

Same Exhibition.

AIVASOWSKY (Jean).

62 x 80

3. STORM AND WRECK.

A raging storm and mountainous waves. The air full of spray from their crests. A spar floats in the left foreground. In the distance a disabled vessel. A nearly submerged boat, loaded with people, near the foreground on the right.

Same Exhibition.

BARAU (Emile).

17 x 24

4. VILLAGE IN CHAMPAGNE.

A street, in glaring sunshine, curves from the foreground on the right towards the left background, and is hidden by the yellowish houses of the village.

Painted in 1886.

BARTLETT (Wm. H.).

12 x 17¼

5. LANDSCAPE.

A stream (with boat and man) stretches back to the left, obliquely from the foreground on the right. At the foot of its green, right bank is high marsh grass, which also covers the left bank shown in the foreground. Trees and houses in distance.

Dated 1884.
Guardi Gallery, London, 1884.

BARYE.

8 x 12

6. LANDSCAPE AND DEER.

A hill-top, heaped with rocks. A road on the right upon which are two deer. Heavily clouded day.

Dillais Collection.

BASTIEN-LEPAGE (Jules).

20 x 27

7. THE THAMES.

The river, in which are rafts and boats, fills almost the whole canvas. On its far bank the buildings of London vaguely shown. Gray effect.

Engraved by Van Ness.
Dated London, July, 1881.
M. E. May Sale.

BASTIEN-LEPAGE (Jules).

21⅝ x 29⅜

8. THE THAMES.

The river, which stretches from the front back into the far distance, is full of anchored shipping and boats. These curve from the centre and extreme right to the left and thence back to the horizon. The left bank is a stone quay, near which are more boats. In a gray light, under a gray sky, on each side of the river, are the buildings of the city.

Dated "1882 Londres."

BASTIEN-LEPAGE (Jules).

25½ x 31

9. EARLY MORNING IN DAMVILLIERS.

Before dawn. In the foreground, the stone-paved, main village street broadens into an open square. On the left a loaded hay-wagon, in front of a row of gray, dark-roofed houses in the middle distance. In one of these—the corner one on the right—a light burns. A man and woman on the square are starting for their work. On the left, behind the row of houses, distant hills. On the right another row of houses fronting on a cross street leading to a partly seen country.

Dated "1882 Damvilliers."
Posthumous Exhibition in 1885.
Pen-sketch by artist in 21st vol. Gazette des Beaux Arts.

BILLET (Pierre).

43¼ x 57

10. THE FAGOT GATHERERS.

Four peasant women, one with a child in her lap, resting, at noon, in a partly-cleared woods. One stands against a huge tree-trunk, facing the others, seated or lying on the green grass. Between the trunks of other large trees in the background, glimpse of a forest. A fifth woman, loaded with fagots, approaches from the distance. On the left, a roadway pierces the woods.

Awarded medal in Salon, 1874.
French Gallery, London, 1878.
Duncan Collection.

BILLOTTE (Rene).

14½ x 21

11. LANDSCAPE.

The foreground a meadow with hay-ricks, shown in sunlight. In the background, a hill with houses.

Painted in 1891.

BILLOTTE (Rene).

20½ x 28¾

12. CHATEAU GAILLARD LES ANDELYS.

In the rear, on the slope of a high hill, a round-towered, gray chateau. In the middle distance, the low, white retaining wall stretches from the left. The foreground a stream which curves around this wall. Yellow shore and bushes on the left. Clump of trees on the right.

BOCHMANN (Gregor von).

10 x 16¼

13. THE HAY-MAKERS.

In a sunny, green meadow, near noon, harvesters, in their coat-sleeves, at work. A woman and child, on the right, bringing their lunch.

French Gallery, 1886.

BÖCKLIN (Arnold).

37 x 28½

14. SAPPHO.

Sappho, her lyre in her lap, seated on the rocks of a high isle, looks down upon the blue sea, shown beyond, in the background on the left. Foreground of moss-covered rocks and stones. Huge tree-trunks on the right, stretch back towards the sea.

BÖCKLIN (Arnold).

41¼ x 59

15. NYMPH AND FAUN.

On the flowery bank of a blue sea, shown in the distance, lies a sleeping nymph. The faun, seated, is looking towards the sea.

BONHEUR (Rosa).

37½ x 50½

16. "BARBARO."

A large, yellow-spotted, white hound, which has half risen on his fore legs, in front of a wall. His collar and chain hang loose on the staple. The place of his mate, for whom he waits, is vacant. On the left a horse-bucket and brush.

Lord Powerscourt Collection.

BONNAT (L.).

12½ x 15½

17. ITALIAN GIRL.

A little Italian girl, in blue dress, with red scarf, and white head-dress and sleeves, asleep on a grassy, flower-studded mound, by the roadside, her head pillowed on a red-covered bundle.

Dated 1867.
Probasco Collection.

BONVIN (F.).

21 x 15

18. THE ENGRAVER.

An engraver, in red coat, seated under a tilted glass screen near a window on his left. A painting, which he is copying, on the easel to his right. From a pantry in the rear a female servant, holding in both hands a bowl of soup, approaches.

Dated 1872.
Borie Collection.
Engraved by Courtry (No. 156) in Durand Ruel's Gallery.

BONVIN (F.).

21 x 14¼

19. THE LAUNDRESS.

A woman, whose back is turned, in steel-gray bodice and reddish-brown skirt, ironing a shirt on a long, white-covered, laundry table. Accessories of laundry.

Dated 1858.

BOUDIN (Eugene).

20¾ x 33½

20. TOULIGNON.

A blue sea. In the foreground low rocks. In the middle distance another line of high, brown rocks stretch from the left nearly to the extreme right. A heavily clouded sky.

BOUDIN (Eugene).

12½ x 22

21. TROUVILLE.

On the right the bay, full of shipping. On the left the shore. Behind the bay, filling the whole background, the houses of the town. A heavy overcast sky.

Dated 1873.

BOUGUEREAU (William A.).

57 x 41

22. THE THANK-OFFERING.

A sick child, in white cap and night-dress, and blanket covered legs, seated in a chair, in front of a colored wooden statue of the Virgin on a high bureau. A candle burns by the side of the statue. The child holds a lighted taper, helped by her mother, in dark dress and brown shawl, who kneels by her side and prays.

Dated 1867.
Collection George Fox, of Alderley.
French Gallery, 1887.

BRASCASSAT (Jacques R.).

16 x 21

23. HEAD OF A BLACK COW, WITH WHITE SCAR.

BRETON (Jules).

50 x 33

24. THE PENITENT.

A Brittany peasant (three-quarters length) with long black hair falling to his shoulders, in blue jacket and brown breeches, with soft, round hat under his left arm, and a lighted taper in his right hand, telling his beads, near a barely seen confessional.

Dated 1872.
Etched in "Modern Painters," page 37.

BRETON (Jules).

14⅛ x 24½

25. ST. JOHN'S EVE.

Original study of his celebrated picture of that name. By the light of the half moon, seven women dance on the green grass, in a circle around a bonfire. A boy behind them on the left swings a torch. On the right another bonfire near a building. In the distance, on the left, still another fire.

Universal Exhibition, 1878.

BROWN (F.).

24 x 12

26. THE HOUSE-MAID.

A bare-headed girl, holding in her left hand an earthen jug, touching the window-sill of a house on her right with her other hand, descending a flight of stone steps.

Guardi Gallery, 1884.

BROWN (J. Lewis).

40 x 40

27. THE MEET.

A meet in an open meadow. On the right a hill, on which is a high wind-mill. A clump of trees in the background on the left. Sky heavily clouded. The whipper-in getting the pack together. Seven horsemen, mostly in red coats, wait the start.

Rewarded with the Cross of the Legion of Honor, in Salon, 1870.
A. T. Stewart Sale.

CALAME (A.).

15 x 12½

28. THE TWIN OAKS.

Two large oaks in the centre of a green glade. A forest in the background.

CARRIERE (Eugene).

19¼ x 23¼

29. MOTHER AND CHILD.

Half-length of a sleeping mother, with troubled face, holding her sleeping child in her arms.

CAZIN (J. C.).

23 x 28

30. SOLITUDE.

A high, starlighted sky reveals a rutted, snow-covered road, with high sand-bank on the right covered with snow, through which low bushes peep.

CAZIN (J. C.).

22 x 28

31. THE DUNES.

A high, round, sandy hill, sparsely covered with bushes and salt-grass, with glimpse in the background, on the extreme right, of the sea. A cow grazing on the slope of the hill on the right. Sky faintly lighted by the moon.

CAZIN (J. C.).

23½ x 17½

32. THE HILL PATH.

Near the top of a green hill, up which, on the right, a crooked path winds. On the left of this, near the centre, a large, flat rock. Beyond this a hay-rick.

CAZIN (J. C.).

25½ x 32

33. THE POND.

A hill, covered with dark grass, curves from the background on the right around and in front of a pond with still waters, whose edge is filled with high salt-grass. A sunset sky full of heavy clouds. A distant peep of the sea in the extreme left, beyond the hill.

Triennial Exhibition of 1883.
Exhibition Universal of 1889.
M. E. May Sale.

CAZIN (J. C.).

21 x 17

34. STARLIGHT.

A high, dark-blue, cloudless, starlighted sky. A sandy road runs back from the left foreground until it disappears behind houses on the right. Its left, steep bank is partly in darkness and partly starlighted.

CHARLEMONT (Edouard).

58½ x 38

35. THE ALHAMBRA GUARD.

On the landing of a flight of stairs, with his back to a decorated stone wall on the left, stands a white-hooded, white-robed Nubian. In his right hand, which hangs by his side, is his drawn sword. Beyond him, through an archway, the walls forming the inner court.

Guardi Gallery, 1883.

CHENU (Fleury).

22⅞ x 31⅛

36. EFFECT OF SNOW.

A high leaden sky, through which a red sun strives to break. Near the centre, a road, amongst fields, leads to some distant houses. Everything buried in snow.

CHINTREUIL (Antoine).

18 x 14¾

37. LANDSCAPE.

In the foreground a pool in which is reflected a long stone wall on the right, with pitched, brown roof, which disappears amongst some trees in the distance. On the left of a narrow roadway, also lost in the background, another roofed stone wall is partly revealed.

CHINTREUIL (Antoine).

8½ x 18

38. SUNSET.

A river in the centre, which reflects the sunset colors of the sky, stretches back from the foreground and is lost behind a high, dark bank with some overhanging trees, on the right. A few trees on the low left bank.

CHINTREUIL (Antoine).

12 x 17

39. THE ROADSIDE.

In the foreground a sunny roadside with grass-plat, bushes and figures. On the right, brown-roofed cottages, embedded in trees. A mass of trees on the left.

COLLIN (Raphael).

58¼ x 44

40. SPRING-TIME.

A young girl, in straw hat and light-figured dress, stands, looking out of an open window, with her left hand lightly resting on its wooden rail. Across the flung-back, green-latticed shutter, sun rays. Inside the room, in the background, a basket of flowers. A vase of flowers on the window-sill.

Dated 1884.
Engraved by Baude.
Salon, 1889.
Universal Exhibition, 1889.

CONSTABLE (John).

10 x 9¾

41. LANDSCAPE.

Study of his large painting of River Stour. The river fills the foreground, and winds from left to right, disappearing in the background. Beyond it, on the left, a flat meadow with trees.

Dated 27th Sept., 1810.
Miss Constable's Sale, 28th May, 1891.

COROT.

13¼ x 21⅝

42. FOUNTAIN IN BRITTANY.

A long, wooden water-trough on a hill-top, in the centre. Two women seated in the foreground to the left and two on the right. A fifth, with water-jug on her head, approaching from the fountain.

M. E. May Collection.

COROT.

13 x 10

43. CATHEDRAL OF NISMES.

In front of a gray cathedral on the left, and of a wall and trees on the right, a still water, in which they are reflected. Gray effect.

COROT.

10½ x 14

44. LAKE GENEVA.

In the background the buildings of the town, the hills in the extreme distance. The lake fills the foreground, on which is a boat. On the right, in the middle distance, the grayish-yellow wall of the Isle of Jean-Jacques-Rousseau, overhung by tree branches. Strong sunlight effect.

Painted in 1839.
Corot Sale, No. 91.
Gentier Collection.

COROT.

21 x 19¼

45. COTTAGES AT DOUAI.

The foreground the front yard of several cottages. A woman, on her knees, scrubbing. Another, in the doorway of one of the cottages, stands watching her. Beyond, on the right, the backs of some larger cottages.

Painted for Dutilleux in 1873.

COROT.

22⅞ x 31¼

46. THE ROAD THROUGH THE WOODS.

A road, starting from the left, curves to the right, and then to the left, until lost among the trees of a wood. In the foreground on the right a wooded knoll, beyond which a river. The left of the road skirted by trees. On it, a man and a woman, waiting for a man approaching in the distance. Soft gray effect.

Robert Collection.

COROT.

17½ x 13¼

47. SUNSET.

The glow from the sun, which has just set, lights up a stream in the centre, of which little more than a glimpse is shown. Towards the right, in the middle distance, a large old oak, whose spreading branches shut out the sky. A dark, hilly country in the foreground and on the left.

Cottier Collection.

COROT.

31½ x 24⅜

48. SOUS BOIS A MARCOUSSIS.

A dark-green, stagnant stream, full of pond lilies, stretches back from the foreground on the left towards the right, and is lost in the distance. The whole left bank covered by overhanging green bushes and trees. Along the right bank a narrow pathway, skirted on each side by high trees. Women and children passing along it. In the distance, to the right, a small village. Peeps of white sky to the left, may be seen through the thick foliage.

Collection [illegible]

COROT.

9¾ x 13½

49. NEAR SAINTRY.

On the left a large tree upon a knoll. A flat country stretches from its foot to the rear and to the right. A distant village in the background. In the foreground on the right, a tree, a cow and a woman. Gray effect.

COROT.

21 x 36

50. NEAR GISORS.

A broad stream, its banks converging towards the centre, stretches from the foreground, which it almost fills, and is lost in the background. Its left high bank is hidden by masses of high trees, which are reflected in it. The right bank is a flat meadow. On this, bordering the stream, a few stunted willows. A cottage in the background on the right. Gray effect.

Corot Sale, No. 219.

COROT.

19 x 12

51. SAMUR.

A street, bordered by houses on the left in shadow, and by others on the right in sunlight and in shadow, rises by steps, from the foreground, towards a cross street in the rear. On the far side of the latter is shown, in bright sunlight, the barber-shop which was occupied by Corot's grandfather. A woman climbing the steps.

Cottier Collection.

COROT.

12½ x 15

52. LANDSCAPE.

On the left the wall of a house shaded by trees. A road stretches from near the extreme left in the foreground, past the house through a high stone gateway and is lost in the distance on the right. In front of the house a woman washing clothes. Beyond her, in the background, through the iron fence, glimpse of a wooded park.

COROT.

16¼ x 22¾

53. NEAR VILLE D'AVRAY.

From the foreground, on the extreme right, a sunlighted road, up which some cows are being driven by a man, curves around the edge of a hill, past a brown-roofed barn, and is lost behind a pile of rocks in the left background. A hedge and tree border this road on the right. On the hillside on the left, around which the road skirts, a tree and piles of stones.

COROT.

15½ x 12¾

54. PARK OF PRESLES COURCELLES.

A green park forms the foreground. In the right foreground two cows. Trees in the background.

Dated 1825.
Presented by Corot to his nurse, Mére Felix Lemaitre.

COROT.

9 x 15½

55. NEAR SAINTRY.

The foreground a level, green field, on which are some cows and a woman. A row of trees stretches across the whole middle distance. The field in the rear of these is in sunshine. Houses in the background.

Chevalier de Knyff Collection.

COROT.

14¼ x 17½.

56. MOTHER AND CHILD.

A stream indistinctly outlined in the distance. On its foreground shore a peasant woman, in brown dress and black bodice, kneels, stretching out her arms towards a baby on the left.

COROT.

23½ x 35.

57. LAKE NEMI.

The lake on the left, in the middle distance. Beyond it, in the background, its high shore. In the right foreground huge tree-trunks. A man, with red cap, on the rocky shore in the left foreground. Dark tone.

Vienna International Exhibition of 1873.

COURBET.

20½ x 25.

58. SOURCE OF THE RIVER.

From between high, rough rocks on the right and left, in the background, a small stream emerges into a dark pool, which fills the foreground. Above the rocks, a heavily-clouded, blue-patched sky.

COURBET.

38 x 54.

59. LANDSCAPE.

The foreground a flat, green, grassy shore, with pools. The blue sea fills the background. High, cloudless, blue sky.

COURBET.

31¼ x 58¼.

60. LA VAGUE.

In the foreground on the right a high, brown shore, on which is a boat. The ocean breaks in high, curling waves. Above heavy-massed clouds a delicate blue sky.

Painted for Courbet's friend Boisse. Somewhat similar to the painting in the Luxembourg.

COURBET.

19 x 25¼.

61. LA PLUIE.

A stretch of gray ocean. The air full of pouring rain. A dull, leaden, gray sky.

Dated 1868.

COURBET.

17 x 24.

62. THE WILLOWS.

A grassy road stretches back from the foreground near the extreme left towards the right. It is the right bank of a river beyond, seen below, and is bordered on the left by a row of large willow-trees. A yellowish-brown cottage on the right of the road.

COURBET.

25¼ x 31¼.

63. LA VALLÉE.

A river curves back from the left, in a half circle. On its left a high, sloping, green bank. A pathway skirts it on the right, bordered on each side by trees. In the background, on the right, hills. On one of these the ruins of a castle. The water in the foreground reflects the blue sky. In the rear it is shadowed by trees. Intense blue tone.

COURBET.

23 x 28.

64. CASTLE OF CHILLON.

The lake circles around the castle. In the right background are the mountains. A bit of the left shore in the foreground. Close to it a boat. The tongue of land, on which is the castle, stretches in the middle distance from the left into the lake. Gray tone.

COUTURE.

67 x 55½.

65. THE TROUBADOUR.

The black-haired young troubadour is seated on a large, vine-covered, flat stone, singing, to his own accompaniment on a violin, which lies across his knees. On his left stand two young women, listening with wrapt attention. On his right, in front of him, two shepherd boys. Behind him two women, one of whom stands with her head buried in her hand.

Salon, 1843.
Collection Gsell.
Secretan Sale.

COUTURE.

17⅞ x 21¼.

66. LANDSCAPE.

A sandy shore in the foreground. On it an uprooted tree, by which a trunk and scattered clothing. Behind it a high bank. The ocean barely distinguishable in the background to the right.

Eggers' Collection (Vienna).

DAGNAN-BOUVERET (P. A. J.).

17 x 13¼.

67. THE HALT.

The van of a family of strollers, father, mother and little child, is halted by the side of a tree outside of a village, seen in the distance. An old white horse, unharnessed, nibbling the grass. On its back the child, held in place by the father, in gray slouch hat and long brown coat, whose back is turned. The mother is stooping by a fagot fire, cooking.

Dated 1883.

DAGNAN-BOUVERET (P. A. J.).

21 x 15½.

68. BERNOISE.

Seated in front of a tree-trunk is a woman, half-length, in the costume of Berne, black velvet vest decorated with silver ornaments, white puffed sleeves, and long black mittens. In her hands a closed book.

Salon, 1888.

DAUBIGNY.

19½ x 32¾.

69. VIEW NEAR VILLERVILLE.

A stretch of hard, sterile land, with a suggestion of water in the distance at the foot of its slope. On its brow houses. In the middle distance a sunken road stretching across from right to left. Between it and the foreground the ruins of a fountain. Dark effect.

Dated 1868.

DAUBIGNY.

10½ x 13¼.

70. THE CREEK.

The foreground a sluggish creek, full of weeds and grasses, which stretches back to a point behind trees, where it is lost. On each bank trees.

DAUBIGNY.

33¼ x 73½.

71. SUNSET IN THE DEPARTMENT OF SEINE-ET-OISE.

The sky full of yellow glow. In the background on the left a tree-covered hillock, which slopes into the foreground. Its front a vegetable garden. In the foreground in the centre some peasant women (one in red cap) working. A donkey approaching from a sunken road. A long expanse of dark-green country, partly plowed. Trees in the distance, on the right.

Van den Eynde Collection.

DAUBIGNY.

17 x 31.

72. VILLAGE OF CONFLANS.

A long stretch of river, with a bit of dark-green, level bank, in the foreground on the left. Also on the left is the far bank, on which are a clump of poplars and some white houses, reflected in the river. In the centre of the background is the village, on a slight eminence. On the far bank, on the right, houses and trees. Serene sky, with light clouds.

Dated 1867.
Borie Collection.
Barye Exhibition, 1889.

DAUMIER.

13 x 16¾

73. THE BATH.

On the left the wall of a building. On the right, in the rear, another building. In the foreground a pool. A father about to dip his boy into it. The mother, on the right, watching.

DAVID (J. L.).

17¼ x 13½.

74. Nnapoleon.

Fancy portrait (half-length) of Napoleon whilst at school at Brienne.

DAWSON (H.).

20⅛ x 29½.

75. LANDSCAPE.

Rocks and trees on right. A man and sheep, on a road, which rises as it curves to the right around the rocks. A sunken road on the left, bordered by a house. Mountains in the background. Yellow tone.

DECAMPS.

20 x 25 3/4.

76. SYRIAN LANDSCAPE.

Reflected in a narrow stretch of still water, which fills the whole foreground, is a dark cliff, around the edge of which winds a narrow shelf of road, hidden from view by it, on the right. The sky, which has not lost all its light, lifts itself above the cliff. A hilly country on the left loses itself in the background.

Kaye-Knowles Sale (London).
Barye Exhibition, 1889.

DECAMPS.

8¾ x 15.

77. MARINE.

On the extreme left a steep cliff, at the foot of which breaks the ocean, which fills the rest of the canvas. High sky, with heavy clouds. Sunset.

San Donato Sale.
Roederer Sale.

DECAMPS.

12 x 17.

78. THE BIVOUAC BEFORE WATERLOO.

A moon floats through clouds, which almost hide it, and dimly discloses the high wind-mill that stands on an eminence on the right. Troops, mounted and on foot, and artillery wagons, headed by Napoleon and his staff, are ascending a road from the left that leads up to the mill.

Collections Dubois, Cachardy, Gaillard and Borie.
Moreau's Decamps, page 211.
Barye Exhibition, 1889.

DEGAS.

7½ x 11½.

79. THE COW.

Study of a red cow against a white background.

DEGAS.

18 x 23¾.

80. TIRED.

A ballet-dancer seated on a bench, resting.

Pastel.

DEGAS.

25 x 19½.

81. BALLET-DANCERS.

In the foreground, in an opera-box, a woman seated, with hand resting on its edge. On the stage, to the right and rear, four women dancing. Another, in yellow and pink dress, in the foreground, courtesying.

Pastel.

DELACROIX.

42 x 56.

82. FLOWERS AND FRUITS.

On a yellowish-gray stone slab, in the centre of the foreground, rests an immense basket filled with flowers and fruits. On the right and left of this are high, flower-covered stalks. Behind the basket, in the background, a glimpse of blue water and sky.

No. 1041 of Robaut's Delacroix.
Engraved by La Guillermie in Durand-Ruel's Collection.
Piron Collection.
Fanien Collection.
Exhibition Universal of 1855.

DELACROIX.

25 x 33.

83. COPY OF FRAGMENT OF MARRIAGE OF CANA.

In the centre, in front of a pillar, a woman's head and shoulders. On each side of her the heads of two men. All looking at something below, not shown.

No. 1931 Robaut's Delacroix.
See Gazette des Beaux Arts, 1887, page 71.

DELACROIX.

21 x 25.

84. LION AND PREY.

A lion tearing the body of a dead man in the desert. High sunset sky.

Florent Willems' Collection.

DEMONT (Adrien-Louis).

34 x 57.

85. LES OEILLETTES.

An immense field of poppies, on which the moon has just risen. On the right, in the background, trees and houses. In the foreground, a male and female laborer approach, through a small pathway through the poppies.

Engraved by Paillard.
Salon of 1888.
Exhibition Universal of 1889, where it was awarded Gold Medal.

DIAZ.

17 x 24½

86. LA DANSE DES ALMEES.

On the left, seated on a raised stone throne, with background of trees, the Sultan watches the dance of the Almees, in brilliant-colored dresses. He is surrounded by slaves, who hold long-handled, feather fans in front of him. The women of his harem are seated in front of, and below him.

Dated 1864.
Collection Vicomte Aguada.
Secretan Collection.
Diaz Exposition, 1877.
Exposition des Cent Chefs d' Œuvres.

DIAZ.

7¼ x 9⅛

87. THE STORM.

A hill-top, covered with trees that bend under a sweeping wind. The sky heavy with clouds.

DUPRE.

66 x 54

88. THE GREAT OAK.

A flock of grazing sheep, driven by a shepherd, approach along a grassy road. A stubble-field, on the left, stretches to the background. Over the road, on the right, a gigantic oak towers. To the right of this, half hidden by its branches, a steep-roofed cottage. A high sky. Peeps of blue through masses of gray clouds.

Secretan Collection.
Barye Exhibition of 1889.

DUPRE.

25½ x 28¾

89. FOREST OF COMPIÈGNE.

In the foreground a large tree and greensward are discernible. The hour night. Clouded blue sky.

DUPRE.

10¾ x 15

90. "BEACHED."

On the beach, in the foreground, a loaded boat, a basket of clothes and the hulk of a vessel. On the left, rocks. The sea beyond.

Water-Color.

DUPRE.

28 x 36

91. THE SHORE.

The foreground a brown beach, with pools left by the ebb-tide. Reflected in these, a bark. The sea fills the middle and background. High sky with heavy clouds, through which the sun is about to break.

Madame Pierson Collection.

EDELFELDT (A.).

34¼ x 40

92. THE LITTLE BOAT.

A northern sea. Shipping and houses in the background. In the foreground, on the right, a huge roughly-dressed log projects from the shore into the sea. On this two boys, one lying, sailing a boat, the other sitting astraddle, watching him. The log and a huge stone, near the shore, reflected in the water. Effect of white light.

Engraved by Baude.
Dated 1884.
Salon, 1885.

ELLIS (E.).

23 x 17½

93. LANDSCAPE.

Persons ascending a hilly road, which curves back from right to left. Large trees on each side.

French Gallery, 1891.

FEYEN (Eugene).

22 x 31¼

94. "BERCEUSE ENDORMIE"

An interior, in which is a cradle containing a robust peasant baby watching, with wide open eyes, its mother, still rocking, who has fallen asleep, with her head dropped in her left hand.

Salon, 1880, where it was awarded a second medal (silver).

FORTUNY.

27½ x 31

95. WOOD-NYMPHS WORSHIPING STATUE OF JUPITER.

A lake in the midst of trees, which darken it. On its left shore a stone pedestal on which is a marble statue of Jupiter. Six wood-nymphs float in a circle in front of the statue.

Dated Rome, 1858.
See Description in Davilliers' Life of Fortuny.

FRERE (E.).

10 x 15¼

96. RETURN FROM WORK.

A tired peasant, returning from work, with his pail on his left arm, toils up the steep, stone, village street, having just passed a stone archway that crosses it. Rows of small houses on each side. Beyond the house roofs, a slight peep of bright sky.

FRIANT (Emile).

8 x 7½

97. THE GARDEN WALK.

A yellow road circles in front of some low, red-roofed houses in the rear, around a patch of garden, with green plants on the left. A little girl, in brown hood and cloak, preceded by a dog and followed by a cat, advances along the road.

FROMENTIN.

12 x 15

98. VENICE.

A view of one of the side canals of Venice, which fills the foreground and stretches back to the horizon. On either side grayish and grayish-brown houses. Cloudless sky. Brown effect.

GERICAULT.

28⅝ x 23½

99. THE VETERAN.

Half-length of wounded soldier, with head bandaged.

Dated 1823.

GEROME (J. L.).

29 x 46

100. L'ABREUVOIR.

Four camels, covered with trappings, and on the back of one of which is a rider, huddled at a semicircular, stone drinking-trough in front of a brown, stone shed on the right. By the side of the latter a palm-tree. To the left, extending to the background, a yellowish-green plain. On this other camels and palm-trees. Brown effect.

Dated 1857–83.
Salon, 1857.
Scharf Sale.
Engraved by Chauvel in L'Art for 1876, part 1, page 300.

GRANER (L.).

27 x 38

101. ASLEEP.

A man, seated on a chair, with face lighted by his cigar, sleeps.

Champ Mars, 1892.

GUILLAUMET (Gustave).

36¼ x 54

102. EVENING IN THE HIGH PLATEAUS OF THE SAHARA.

A luminous, high sky. The sun has just set. The tribe has halted for the night and pitched its tents. In the middle distance, on the right, a large tent. In front of this, and a little to the right of it, stands a chief, who is reciting a prayer. Near him two seated children are playing. In front and to the left of the tent a flock of sheep and goats lying down. Some of the goats are being milked by men in red caps and blue coats. The desert stretches far back to the horizon. On it other tents in the background.

Painted on commission in 1885.

HARPIGNIES (H.).

25⅜ x 38½

103. LANDSCAPE.

The right bank of a river, shrunken in its bed, forms the foreground, in the centre of which is a loosely-piled platform of planks. On the left the flat river-bed and wooded shores are seen. A town in the background. A high, luminous, cloudless sky. Effect of white light.

HARPIGNIES (H.).

10¼ x 19½

104. THE VILLAGE ROAD.

A dark-green, grassy road, with horse, cart and several figures, fill the foreground. The road curves backward to the left and then to the right, disappearing behind the high hedge of a garden, in which is a house. On the left, beyond the road, a mass of trees. Strong sunlight.

Dated 1874.

HARRISON (Alexander).

10 x 13

105. HARBOR OF CONCARNEAU.

The white-lighted water fills the foreground. In the background, on the right and left, old stone walls. Beyond these the ocean and ships.

HARRISON (Alexander).

18 x 24

106. MIDNIGHT.

A dark hill-top, dimly seen. A sky with low banks of clouds which hide the moon.

HARRISON (Alexander).

24 x 31

107. NEWPORT HARBOR.

Early morning. In the foreground, on the left, the green shore of the bay. The foreground shore to the right of this wet from the receded tide. The bay in the middle distance and background. Ships and the fort-houses in the far distance.

HARRISON (Alexander).

16 x 24

108. POND AT EASTHAMPTON.

Stretch of grass, with pool in the middle. Red farm buildings and trees in the rear, some of which are reflected in the water.

HARRISON (Alexander).

24 x 31

109. MOONLIGHT.

A half-risen moon lights the ocean breaking in the foreground.

HARRISON (Alexander).

19 x 24

110. NEWPORT GAS-WORKS.

The works, at night, are shown in the background, with the fires reflected in a still pool in the foreground.

HARRISON (Alexander).

36½ x 66

111. THE OPEN SEA.

Sea in mid-ocean. Delicate sky.

Salon de Champs Mars, 1891.

HARRISON (Alexander).

36½ x 71

112. CHATEAUX EN ESPAGNE.

In the foreground, a flat, sandy shore on the left, rising into hill on the right, with ocean in the background, lost on the right behind the sand-hill. On the shore a boy lies on his back, with his head rested on his right hand. By his side a play-house of shells, one of his shoes and his blue cap.

Engraved by Clossen and Baude.
Salon of 1882.
Universal Exhibition, 1889.

HARRISON (Birge).

35 x 18½

113. GATHERING POND-LILIES.

Two young peasant girls by the side of a lily pond. One stands with her hand on the shoulder of the other, who, stooping, is gathering the lilies. Their figures reflected in the water.

HARRISON (Butler).

18 x 30

114. LANDSCAPE.

A bare-headed peasant girl, with her hands in her lap, sits at the foot of a tree in a grassy wood. Through the open spaces the sun steals.

HEBERT (A. A. E.).

13¼ x 18½

115. ROSA NERA AT THE FOUNTAIN.

A fountain under a stone arch, whose shadow hides it, in the background. In front of it a heavy, round rail. In front of the latter, and to its left, several women standing and sitting, some with their backs turned and some facing to the front.

Finished original study of the celebrated painting of that title.

HOMER (Winslow).

35 x 30½

116. MAINE COAST IN WINTER.

The ocean curves high in the air as it breaks against a high, rocky shore on the left covered with snow and ice.

Painted in 1891.

HOMER (Winslow).

29¼ x 47½

117. THE BREAKER.

A huge blue wave rolling in upon a shelving rocky shore, from a sea, still swelling after a recent storm, shown under a lowering sky. The white water of spent waves rushes down the brown rocks of the shore on the left.

Painted in 1891.

INNESS (George).

15¼ x 24

118. VALLEY OF CADORE.

The green mountain valley which sweeps down from the hills on the right forms the foreground. On the left trees. In the middle distance the town. One of the Dolomites can be discerned in the background, rearing its huge mass into a sky with flushed clouds.

Dated Rome, 1873.

INNESS (George).

12½ x 18¼

119. LANDSCAPE.

A stream, extending from left to right, makes the foreground. Beyond this a green meadow bank. In the background a forest. Autumn.

Dated 1883.

INNESS (George).

12½ x 18¼

120. LANDSCAPE.

A stream winds from the right foreground towards the left. Its right low bank a meadow. On the left bank a road, bordered by trees. Autumn.

ISABEY.

20½ x 36

121. THE PRISONERS.

In the background, mediæval buildings and an old, round-towered castle. A sky heavily clouded, with large patches of blue. The foreground a street with marching prisoners, and guards mounted upon gayly-caparisoned, prancing horses.

ISABEY.

45½ x 66

122. VIEW AT GRANVILLE.

An inlet of the sea stretches into a town whose two parts by it divided are connected in the middle distance by a yellow, arched, stone bridge. In the foreground, on the high shelving bank on the right, boats pushed by men, and other boats left aground. Two rows of old, high, mediæval houses on each side of a narrow street. On the right a coach preparing to start. On the left a row of high buildings, decorated with gay flags, which cover the fronts of many of them, stretching back to a high, steepled church near the horizon.

Dated 1855.
Universal Exhibition of 1855.

ISABEY.

17 x 25¼

123. THE DUEL.

In an open space in front of a dark forest of huge trees, which fill the whole background, two couples fighting with swords. Horses, on the left, dimly seen.

ISRAELS (Josef).

48½ x 37

124. COTTAGE INTERIOR.

A mother, with troubled face, holds in her lap a child munching food. Room dimly lighted from obscurely shown window in rear, on the left.

ISRAELS (Josef).

21½ x 31¾

125. SEA-SHORE.

The foreground is the shore of the ocean, with pools left by the ebb-tide. In the distance, on the extreme right, a ship, towards which two women are walking. A child on the shore, playing with a boat.

Painted in 1890.

JACQUE.

21½ x 17¼

126. RETURN TO THE FOLD.

A flock of sheep crowding into the open door of a gray-walled, stone stable. To the left of the door the shepherd and his dog. Gray tone.

JACQUE.

20½ x 27¼

127. GOING TO PASTURE.

From the centre of grayish-yellow farm buildings, in shadow, on the left, a large flock of sheep, which almost fills the foreground, pours into a grassy, sunny lane, which stretches to the background and is bordered on each side by trees. The shepherd near the head of the flock.

Dated 1860.
Borie Collection.

JACQUET (J. Gustave).

45 x 28

128. THE COURTSHIP.

In front of a gray wall stand two young lovers, a girl in Italian peasant costume and a soldier with long, dark hair, slouch hat, gray doublet, short breeches and blue stockings.

Painted in 1868.

JOHANSEN (Vigo).

46 x 56

129. "MES AMIS."

An interior, hung with pictures in gilt and black frames, lighted by candles and by a large lamp on a table on the left. Around and near by the table are seated a man, woman and child listening to a discussion conducted by three men, seated on the right. Farther to the right stand two men, also in discussion. A man and woman in the far corner of the room, on the left. A Chinese lantern suspended from the ceiling.

Salon of 1888.

JONGKIND (Jean Barthold).

15⅜ x 25¼

130. THE CANAL.

A canal fills nearly the whole foreground and extends back until it is lost in the distance. On each bank old houses, with reddish-brown roofs. Semi-impressionistic effect.

Dated 1869.

JONGKIND (Jean Barthold).

16¼ x 23

131. HARBOR SCENE.

A semi-circular harbor on the left, with boats and shipping, which is nearly encircled by the shore, on which, to the right, are boats. Background of houses. Gray tone.

Dated 1852.

KOEKOEK (B. C.).

31 x 39

132. LANDSCAPE.

Copy of Van der Meer of Delft's "Delft," at the Hague.

Copied in 1851.

KROYER (Peter Severin).

34¼ x 41½

133. FISHERMAN'S INN.

Fishermen in a cabaret with low ceiling. Seated on a wooden bench, polished by use, a glum old fisherman with bottle of liquor before him on a table. Behind this, two others sit, playing cards. In the background, on the right, five other fishermen are seated, smoking and playing cards. The room is full of light, from the windows in the rear, which streaks across the tables.

Dated 1886.
International Exhibition, 1886, in Petit Gallery.

LAMBERT (Louis Eugene).

12¼ x 15⅝

134. A FAMILY CONFERENCE.

Three kittens gathered around their mother, an old Maltese.

LANSYER (Emmanuel).

20½ x 30½

135. ENVIRONS OF CERNAY.

A stream winds through a hard-frozen meadow, which slopes upward into the background, on which some buildings are faintly shown. On the high far bank of the stream, which broadens into a pool on the left, a few leafless, overhanging trees.

LAURENS (Jean Paul).

31 x 39

136. THE PARTING OF BERTHA AND ROBERT.

Queen Bertha, in blue dress, with look of intense suffering, stands at the draped doorway on the right, with the partly-lifted hanging in her left hand. Another draped doorway, under which the light streams, on the left. Between the two doorways a niche, with decorated wall in rear. In this, upon a cushioned, high, wooden bench, King Robert is seated, with head bowed in his hands.

Dated 1883.
A sequel to the "Excommunication" in the Luxembourg.

LAURENS (Jean Paul).

31¼ x 38½

137. VENGEANCE OF POPE URBAN VI.

Urban, in fur-lined, brown scull-cap, and long, flowered dressing-gown, stands in a stone dungeon, gloating over the sight of the dead cardinals, in their red robes, slaughtered by his command, who lie near the left wall of the dungeon.

Salon of 1884.
Brussels Exhibition of 1884.
Photogravured in "Great Modern Painters," page 80.

LEPINE (Stanislaus).

24¼ x 37

138. ST. OUEN.

On the high bank on the right, masses of trees. In the centre of the river, which curves back from the foreground, which it almost fills, until lost behind the trees on the right, a wooded island. On the left bank of the river a church and trees. Gray tone.

LEYS (Baron Henri).

28 x 34½

139. THE OLD HOSTELRIE.

Interior of a hostelrie. On the left a counter, behind which a woman, in red dress, talking to a gayly-dressed cavalier, who rests his elbows upon it. A woman, sewing, seated to the left. In the foreground, on the right, a chair, on which are a sword and green cloak. In the background, on the right, a long, square table. By its side a cavalier, eating. Glimpse of a sunlighted court-yard, through the doorway, near the rear, on the left. Other figures in the extreme right background.

Dated 1849.

L'HERMITTE (Leon A.).

17 x 13¼

140. THE SHEEP-FOLD.

The light, through a window and open door on the left, half illuminates an old raftered stable in which a large number of sheep are huddled.

Crayon.

L'HERMITTE (Leon A.).

17¼ x 14¾

141. THE OLD TINKER.

An old tinker, at work, seated on a bench in front of his covered wagon.

Crayon.

L'HERMITTE (Leon A.).

28 x 40

142. LANDSCAPE.

A dark, level country, through which a crooked road winds, shaded in the middle distance by trees. An approaching donkey and rider on the road in the foreground. A yellow-streaked sky. Dark tone.

L'HERMITTE (Leon A.).

17 x 22⅞

143. COAST OF THE BAY OF BISCAY.

A high cliff shuts out the sky on the left. At the foot of this the sea. In the foreground large stones.

Crayon.

L'HERMITTE (Leon A.).

17¼ x 25

144. THE WOOD-CUTTER.

On a huge, squared tree-trunk, sits a woodman, with long-handled axe in his right hand. To the right and the rear, the trunks of standing trees. Squared logs on the left. Effect of strong sunlight.

Crayon.
Engraved by Courtry (No. 244 Collection Durand Ruel).

L'HERMITTE (Leon A.).

33 x 42½

145. THE BATHING-PLACE.

Brilliant sunshine. A winding stream on the right. Its green bank the foreground on the left. On this stand two women, one holding a naked baby in her arms, towards which a woman in the water stretches her hands. Two boys, dressing, near them. Boys bathing in the stream. Another standing watching them. Hills in the rear.

Dated 1889.
Pastel Universal Exhibition, 1889.

LOEFFTZ (Prof. L.).

33 x 22¾

146. THE SEWING-WOMAN.

Near the middle of a room, lighted by a window on the left, a woman in a chair, sewing. To her right a stool, on which is a cushion. Pictures on the walls. Through the doorway, in the rear, a sunny court-yard is seen.

Dated 1886.
French Gallery.

MANET (Edouard).

54 x 51¼

147. KEARSARGE AND ALABAMA.

A choppy, green sea rises sharply to the horizon, leaving but a small lift of sky. Well back, the ships which have been in combat, and others, which are hastening to their rescue. In the foreground, on the left, a boat under full sail. Masses of black smoke overhang the scene of recent battle.

Salon of 1872.
Engraved by Gaucherel (Durand Ruel's Gallery, No. 158).

MARILHAT (Prosper).

34 x 44

148. LANDSCAPE.

The foreground is a high plateau, on which are large trees. Below, in the distance, a forest. Reddish-brown effect.

MARILHAT (Prosper).

10¼ x 16¼

149. ORIENTAL LANDSCAPE.

A mass of white buildings in the centre. Behind them a group of trees. In front groups of camels and drivers. Open country on the right. Strong sunlight.

Dated 1835.

MARILHAT (Prosper).

10¼ x 8¼

150. THE MARKET-PLACE.

An open square in a city, with background of brown houses. Behind the houses, a tall minaret. A glimpse of cloudless blue sky. A group of figures seated in front with articles for sale. Brown effect.

Dated 1832.

MARIS (Jacques).

20½ x 14

151. THE PRAYER.

On the right, the high square porch of a church. On its steps a child, kneeling. Behind her a woman, with a child in her arms, stands praying. On the left, high, leafless tree-trunks. Houses dimly shown in the background.

Dated 1867.

MARIS (Jacques).

30½ x 58½

152. CANAL IN HOLLAND.

A canal, crossed by a high wooden bridge in the middle distance, extends from the foreground, on the right, back to the horizon. On its right bank red-tiled houses. A glimpse of the town in the distance may be seen under the bridge. On the left bank, a woman, with pails, is ascending the high roadway which leads up to the bridge. Beyond the bridge, on the left, more red-tiled houses. A boat loaded with sand, with boatman, just past the bridge, approaches.

Dated 1873.
Salon, 1873.
Barlow Collection, England.

MARIS (Jacques).

6 x 8½

153. LANDSCAPE.

In the foreground of a meadow a small pool. Behind this cows grazing. Back of these trees.

French Gallery, 1884.

MARIS (M.).

22 x 16½

154. HEAD.

Full face, veiled, of a young girl.

MARTENS (W. J.).

27 x 9½

155. "MAMMA! A SHIP!"

The background the wall of an old palace. In front, by the gondola post, a toy boat. A child, held by its young mother, leaning out of the window, claps its hands at sight of the boat.

Hague Water-Color Exhibition, 1881.

MARTIN (Henri G.).

26 x 21¼

156. STUDY OF HEAD.

A half-length study of an olive-skinned, dark-haired woman, with half turned shoulders, and full face.

Salon, 1887.

MAUVE (A.).

39 x 52¾

157. THE MEADOW.

In the foreground, on the left, a brilliantly-lighted pool, in which stand three cows drinking. A woman and sheep in the background, on the right. The sky on the right heavily clouded.

Painted in 1869.

MAX (Gabriel).

12½ x 9¾

158. INSPIRATION.

A half-length of a woman in brown dress, with deep lace collar, who, with wrapt expression, looks away from an opened book of music.

MEISSONIER.

14⅝ x 20⅝

159. VIEW NEAR POISSY.

The still river from the foreground on the left, curves around to the right, and is hidden behind its high, green, right bank. In the centre of the latter, on the right, a clump of trees. Meissonier, on horseback, approaches in the distance, along the river bridle-path. Near the foreground, a side path slopes down to the river where some row-boats are moored. Effect of sun.

Dated Poissy 1884, at which time the figure of Meissonier was added, the landscape having been completed many years before.

MERLE (Hugues).

51 x 39

160. "AU DEFAUT DE CLÉS VOICI LES PORTES."

Napoleon stands on the balcony of the hotel. Behind him several of his officers. The street in front, on the right, filled with a mass of people, women, children, workmen and old soldiers. Immediately in front of the hotel, on the gate which rests upon the shoulders of some of the crowd, stands their leader. Beyond, the houses of the town and the Jura Mountains, are seen.

Dated 1857.
Salon, 1857.

METTLING (Louis).

14 x 17

161. STREET-SWEEPER AT LUNCH.

In an interior, lighted dimly by a window on the left, an old woman seated, with a bowl of porridge in her lap. By her side her broom, a green earthen vessel and a platter. Brown tone.

Mary Morgan Sale.

MEYER (Claus).

10 x 7½

162. THE NUN.

A nun, in a pew, near the confessional. The light breaks through a window on the left. On the right the carved wooden supports of a pulpit.

MICHEL (Georges).

20½ x 28½

163. THE OLD CHATEAU.

On a high, grass-covered rock, on the right, an old half-ruined chateau. The country rolls away from the foot of the rock to the left and rear. White-lighted sky with black clouds.

Engraved by Courtry (*Durand Ruel's Gallery, No. 284*).

MICHETTI (P.).

38 x 85

164. THE SERENADE.

The blue Adriatic in the background, with high, green bank forming the foreground. On this a few tall, white-barked trees, and a group of dancers, male and female, in bright costumes.

Dated 1878.
Berlin Exhibition, 1891.

MILLET.

9⅝ x 14⅛

165. THE NOON-DAY REST.

Mid-day. The foreground the bank of a stream, which, in the middle distance, crosses from right to left, but is almost concealed by its high banks. On the right a clump of trees, in the shade of which two women are seated, and a man is lying with his left foot in the air. Beyond the stream a sunny meadow, on which are hay-ricks. In the distance trees, which stretch back to the horizon.

Feral Sale, 1872.
Collection de Sarlat.
Stardecker Collection.

MILLET.

37 x 18

166. LA FILEUSE.

In the foreground, near the top of a mountain, stands a girl, with tilted straw hat and blue dress. A bobbin hangs in her left hand and her spinning staff is under her left arm. Goats grazing on the peaks of the mountain.

Water-Color.
Engraved by Kratke.
E. Guerin Collection, 1878 to 1887.
Barye Exhibition, 1889.

MILLET.

12½ x 17¾

167. VIEW NEAR GREVILLE.

Steep, grassy hills, forming the foreground, slope down from the right and the left into a green, wooded valley. Sea in the background.

Pastel.

MONET (Claude).

23⅛ x 31¼

168. THE BOAT.

A small plank wharf, on the right, extends out into a blue river, which stretches across the canvas from right to left. To the wharf is fastened a brightly-painted boat with huge white sail, the latter reflected in the water in front. Near the far bank of the river a rowing-boat and another sailing-boat. Blazing sunlight.

MONET (Claude).

21 x 28

169. THE RAILROAD BRIDGE.

On the right a high, blue-colored bridge, resting on square, stone piers, spans a stream which crosses the canvas. In the foreground, on the right, a high, sloping, grassy bank. A small boat near the bridge.

MONET (Claude).

21⅝ x 31¾

170. "LA MANNE-PORTE ETRETAT."

On the right, high, stained, turreted chalk-cliffs, whose bases are lapped by the intensely green water. The green sea rises towards the distant horizon.

Dated 1882.

MONTICELLI.

14¾ x 28¼

171. THE FÉTE.

In front of the arches of a ruined building, which, in the middle distance, stretches across the whole canvas, a crowd of gayly-dressed men and women, promenading and dancing. Through the arches the distant blue sky is seen.

MONTICELLI.

23 x 38

172. THE RAVINE.

A wooded, high-banked ravine stretches back from the left towards the right, until it is hidden by its right bank, along which there is a shaded road. Women bathing. On the left bank, trees.

MULLER (Pro. Leopold).

15⅝ x 28

173. ORIENTAL SCENE.

The foreground a yellowish shore. On this the hull of a large, brightly-colored boat. To the left, in the middle distance, a long, yellow wall. A dark-blue sea on the right. Turquoise-blue sky.

French Gallery, 1886.

MUNKACSY (M.).

47 x 66

174. THE LAST DAY OF A CONDEMNED MAN.

The replica of the famous painting representing a prison cell, with the defiant condemned sitting at the table, surrounded by his child and heart-broken wife, the guard, and villagers.

Exhibited 1884–5, Kockck Gallery, London.

MUNTHE (L.).

20¾ x 34½

175. NOON.

A bright-green meadow, full of sunlight, on the right of which is a plowman resting his horses. A narrow canal stretches from the foreground on the left towards the right. On its left bank a row of trees. Beyond these, on the left, the meadow expands.

NASMYTH (Patrick).

28 x 22½

176. VIEW NEAR LAMBETH.

A distant view of Lambeth on the right. On the left, near the background, a forest. In the middle distance, towards the left, a clump of large trees, above which a mass of white clouds. In the foreground a brook, with bushy banks. In front of this, on the left, a pathway, with horseman.

NEUVILLE (Alphonse de).

90 x 132

177. THE CEMETERY OF ST. PRIVAT.

The few remaining wounded officers stand unarmed, with backs to the wall of the church. The grave-yard is full of dead and wounded French. The Germans are just stealing in from the rear, as the doorway of the high, cross-surmounted, arched, stone gate in front is forced in by others. Some Germans are clambering over the high, stone wall. On the right a partly-demolished, reddish building, at the door of which, and peering from the windows, masses of Germans. The background full of red smoke from burning buildings.

Dated 1881.
Salon, 1881.

NITTIS (Guiseppe de).

23 x 46

178. RETURN FROM THE RACES, BOIS DE BOULOGNE.

The avenue leading in from the Bois is crowded with carriages filled with handsomely-dressed occupants. On the left the sloping bank of a concourse, crowded with Parisian sight-seers. Glaring sunshine.

Dated 1875.
Exhibition Universal, 1878.
A. T. Stewart Sale.

NORMANN (Adelsteen).

18 x 52½

179. NORWEGIAN FJORD.

A fjord stretches back from the foreground to the horizon. On the right a hilly, wooded shore. Trees in the far distance, on the left shore. In the foreground, on the left, some round rocks. White light.

Dated 1877.

PARSONS (Alfred).

23½ x 59

180. A QUIET BIT OF COUNTRY.

A stream, full to its banks, stretches from the foreground, on the right, to the centre, and then curves to the left till it is lost behind its left bank. The right bank a meadow, with some trees. On the left bank a grassy road follows the winding of the stream.

Dated 1883.
Salon, 1886.

PASINI (Albert).

11 x 13¼

181. LANDSCAPE.

In the middle distance a shrunken pool. In the foreground and beyond, its wooded banks. Clouded sky. Greenish effect.

PASINI (Albert).

33½ x 21½

182. A MARKET IN ONE OF THE STREETS OF CONSTANTINOPLE.

An open street, on the left of which are high, brown houses, with ornate fronts, some decorated with banners. On the right other houses, partly in sunshine and partly in shadow. In front of a crowd of watching people, which fills the street, is a seated juggler. In the background a tall, sunlighted minaret, outlined against a pale-blue sky. Brown tone.

Dated 1867.
Salon, 1868.

PASINI (Albert).

14 x 8½

183. SKETCH.

The original crayon-drawing of the above.

PASINI (Albert).

9 x 15½

184. DAMASCUS.

An open market-place. On the right, dark buildings in shadow. In the foreground, to the left, crowds of horsemen and pedestrians, in bright-colored costumes. Behind these the green trees of a walled garden, and in the far distance a white building, with tower. Brilliant blue sky.

PATERSON (Jas.).

18 x 30

185. LANDSCAPE.

In the foreground, extending from the left, nearly the whole width of the canvas, a dark pool. Behind this a green bank, heavily wooded. Glimpse of clouded sky.

Dated 1890.
French Gallery, 1891.

PETERSSEN (Eilif).

50½ x 70½

186. WAITING FOR THE RISE OF THE SALMON.

In the foreground of a still fjord, which stretches to the left, the right and the rear, is part of a high, stony island, with a few cedar trees, on which are four fishermen, standing or sitting, watching for the rise of the salmon, with their boats fastened to the shore. The blue sky and clouds, not seen, and the wooded shore on the left, are reflected in the fjord. Only a slight bit of sky shown, in the distance, on the right.

Dated 1888.
Universal Exhibition, 1889, where it was awarded a gold medal and the Cross of the Legion of Honor.

PETTENKOFEN (August von).

5¾ x 4¼

187. MARKET IN HUNGARY.

A mass of peasant women in the market-place.

PISSARO.

35½ x 28

188. LANDSCAPE.

A green, grassy hill-top, with high trees, and some houses.

Dated 1883.

PISSARO.

18 x 21

189. LANDSCAPE.

A river stretches from the front into the extreme background. Its left bank is high. Buildings in the middle distance, on the right. Boats in the foreground, on the left. White light.

Dated 1888.

PRADILLA (Francisco).

12¼ x 9¾

190. THE FINISHING TOUCH.

A young cavalier, in eighteenth century costume, stands in front of a looking-glass, giving the last turn to the tie of his cravat. The mirror table covered with bric-a-brac.

Water-Color.

PUVIS DE CHAVANNES.

43¼ x 60

191. WAR.

Crowds of figures symbolical of war, with border decorated with emblems of war.

Universal Exhibition, 1867, where, with its companion, "Peace," it won a medal and the Cross of the Legion of Honor.

PUVIS DE CHAVANNES.

43¼ x 60

192. PEACE.

Crowds of figures symbolical of peace, with border decorated with emblems of peace.

Universal Exhibition, 1867.

PYNE (J. B.).

8½ x 11¾

193. VIEW OF ROCHESTER FROM THE BRIDGE.

The bridge on the left, from which the river is seen to the right. The cathedral in the background.

RAFFAELLI (J. F.).

29⅛ x 21⅝

194. THE OLD CHARCOAL-BURNER.

In the background, on a high ash-bank, a horse and cart. In the foreground stands an old charcoal-burner, in fur cap. Light tone.

RAFFAELLI (J. F.).

13¾ x 21½

195. THE GOSSIPS.

In the foreground, seated on a bench, two old men are gossiping. Behind these a river and the country.

RAFFAELLI (J. F.).

45 x 50

196. MID-DAY. EFFECT OF FROST.

On the left, in the rear, a high mound, on which is a house. A steep road winds down the hillside. A peasant woman and child descend. Frost effect.

Salon, 1886.
Exhibition Universal, 1889.

REGNAULT (Henri).

32 x 24

197. THE MOORISH DANCE.

A woman, seated on a rug, plays the tambourine, whilst another, to her right, dances. A background of yellowish-brown wall.

REGNAULT (Henri).

27 x 17½

198. THE PYRENEES.

A steep, stony road, partly in bright sunlight and partly in shadow of trees, winds up the mountain. On its left a deep ravine, over which a shelving rock projects. In the far background the outlines of peaks of wooded mountains. On the right, high masses of rocks, which shut out the road as it winds around them.

See descriptive letter of Clarin at back.

REYNOLDS (S. W.).

18½ x 23

199. THE RIVER.

The river stretches obliquely from the left foreground to the background on the right. On the narrow bank, on the right, a fisherman seated. The high left bank, in the foreground, slopes upward into the distance, and is covered with trees. At its base some log rafts are anchored. Brown tone.

Collection Binder, for which it was purchased in London in 1871, by Jules Dupre.

RIBOT (Théodule).

16¾ x 12

200. BASSE-COUR.

The chef, in white cap and apron, at the head of a short flight of stairs leading from the area up into the yard, leans against the wall, watching a cat feeding. A glimpse of cloudless, intensely blue sky.

Dated 1861.
Salon, 1861.

RIBOT (Théodule).

14½ x 17⅜

201. FLOWERS.

Flowers in pots on a green grass-plat.

RICO (M.).

11 x 7

202. NEAR CHARTRES.

A stream stretches back from the foreground, on the right, towards the left, where it is hidden by its left bank. Upon the latter, in the foreground, are some white, sunlighted mill buildings, which are reflected in the still water. The right bank covered by poplars. A small boat floats on the water, near the rear.

First Spencer Sale.

RICO (M.).

15⅝ x 26½

203. EVENING HOUR.

The sky tinged with the after-glow. A mill-pond in the foreground. On the right bank the gray mill buildings with brown roofs. Green bushes and trees surround the pond, and are reflected in it. On the pond, towards the left, a boat, with several persons.

Painted in 1870.
Borie Collection.

RODOWSKI.

8¾ x 6½

204. THE PILOT.

An old Finnish pilot holds the wheel of the boat.

ROUSSEAU.

7 x 8½

205. LANDSCAPE.

The foreground is a level, dark plain, in whose centre is a pool. In the background, on the right and on the left, are dark-roofed, white, farm buildings, behind trees.

ROUSSEAU.

15¼ x 18

206. OCTOBER.

A high pathway, near the top of a mountain, curves from the left towards the right, around the base of a rocky, wooded cliff, by which it is hidden. At the foot of the tree-covered mountain, which falls rapidly on the left, the sea is seen. Brown effect.

Dated "Oct. 1831."
Barye Exhibition, 1889.

ROUSSEAU.

6¾ x 9

207. THE FARM POOL.

In the distance, on the right, in a walled enclosure, the farm buildings are seen. On the left, near the foreground, a small pool, in which stands a horse, drinking. On his back a rider. On the right bank a tree. The sky red with sunset color.

ROUSSEAU.

16 x 32

208. LANDSCAPE.

The foreground a river meadow, with pools. Tree clumps on the right. The river, in the middle distance, extends from the right nearly to the left, and then curves to the rear. Clumps of trees on the left and in the background.

Sedelmeyer Sale, No. 86, 1877.

ROYBET (Ferdinand).

25 x 29

209. DEATH OF ROXANA.

A harem interior, with brilliant pieces of color. The slave, who has stabbed the unfaithful sultana, stopping at the doorway, by which stands a female attendant, with portiere half drawn, gazes at his victim lying dead amongst overturned ornaments.

RUSINOL (S.).

38¾ x 31¼

210. THE CABARET.

A woman seated in a room, by table, on which is a glass of liquor. Another stands by the door leading into the room beyond, watching men drinking.

Champs Mars, 1892.

SARGENT (John S.).

25¼ x 36

211. VERSAILLES GARDEN.

The trees of the garden fill the background. Across the canvas, in front of them extends a stone wall with open stonework top. Through an opening in the wall, on the right, one of the walks of the garden is seen. A large marble vase on a stone pedestal on the left side of this opening. Still to the left of this a stone seat bowered in bright flowers. The foreground is one of the concourses, with fountain and people. In the middle distance, a pair of lovers walk arm in arm.

Dated 1879.

SISLEY (Alfred).

23½ x 28¼

212. LANDSCAPE.

A flat bank, with trees, and in the distance, on the extreme right, a glimpse of water. Impressionistic in color and lighting.

Dated "80."
Porto Riche Collection.

SISLEY (Alfred).

20½ x 30⅛

213. PONT DE VILLENEUVE.

A river, with green, marshy, near bank, extends from left to right across the centre of the picture. This is spanned, on the left, by a high bridge with stone piers. Through these, on the far bank, to the left, houses may be seen. On the same bank, towards the right, a row of red-roofed, brown houses stretches along the river. High, clouded sky with blue openings.

STEVENS (Alfred).

30 x 11⅛

214. REVERIE.

A symphony in brown. A tall woman, with a book under her left arm, in clinging brown dress, stands, musing, amongst fallen leaves in front of a stone seat. The brown woods fill the background.

SWAN (J. M.).

17 x 34⅞

215. THE APPROACHING COMBAT.

A swamp, with tropical trees in background. An alligator is swimming towards two young jaguars on the right, who have jumped partly towards it into the water. Their mother, stretched along the branch of an overhanging tree, is preparing to spring. Green effect.

Painted in 1891.

SWAN (J. M.).

5 x 8

216. WILD BOARS.

A snow-covered, flat ground, in front of trees. Peeps of a red sunset behind these. In the foreground some wild boars curiously examining a half-hidden bottle.

Dated 1879.

SWAN (J. M.).

16 x 27

217. THE TWO TIGERS.

One tiger faces us, with its head resting on its paws, partly hidden by its companion, which lies sideways, watching, with half-raised head.

SWAN (J. M.).

24½ x 34

218. LIONESS AND SERPENT.

On the top of a grassy mountain peak, a lioness and serpent are about to engage in deadly battle. The lioness, gathered together for a spring, has planted her left paw upon the snake, whose head is lifted from a little pool which it has partly reached. Blue peaks in the distance.

TASSAERT (O.).

12¾ x 9¾

219. "LES PAUVRES."

By the side of the high wall of a house, two children crouch, the larger one kneeling, the smaller one by her side.

Dated 1855.
Dumas Sale.

M. de Bretagne Paris 1872

THOLEN (W. B.).

27½ x 23

220. THE BREAKFAST.

In a room, near a window shown in the background, a child eating its breakfast, feeding a bird.

Painted in 1891.

TODT (Max).

8 x 6

221. "DEVIL MAY CARE."

A trooper, pipe in mouth, with slouch hat, is tilted back in a chair which rests against the wall.

Vienna Exhibition of 1887, where it was awarded a gold medal.

TROYON.

31 x 25

222. LANDSCAPE.

A stream curves from the foreground, on the right, towards the centre, and is lost behind its high left bank, which is covered with large trees. By the marshy right bank a boat with red-coated boatman leaning over its side. The meadow fills the background. High, heavily-overcast sky, with blue breaks.

TROYON.

39 x 52

223. DOGS IN LEASH.

A background of high marsh-grass. In front of this, two large Spanish pointers, fastened together by a rope. The older dog (red and white) walks steadily forward, whilst the younger (black and white) tries to pull away from him.

Sold at Troyon sale in 1866, to M. Boquet.

TROYON.

13½ x 11

224. THE RED COW.

In the foreground, a white-marked, red cow is walking away, along a sunny road. High sky, with clouds.

TROYON.

24⅝ x 20½

225. FOREST CLEARING.

A sunny, winding road, at the top of a hill, curves from left to right, and is lost amongst the forest trees where it begins to descend. In the foreground, on the left, a huge branch, covered with dead leaves, is propped against a mass of trees, which hold it. Children playing near it. Brown effect.

Painted in 1846.
Barye Exhibition, 1889.

TROYON.

25 x 37

226. ON THE ROAD TO THE MARKET.

A little troop of sheep and cows, one of the latter red and another white, advance, in a cloud of dust, along a road, in charge of a man and dog. Behind them a woman, mounted on horseback, who has halted, is talking to a peasant. On the curving road, to the right, in the distance, some peasants, and a wagon, loaded with hay. A meadow stretches to the left, which is crossed by a stream of water. The scene bathed in summer haze. The sky full of light, moving clouds.

Derby Sale, New York, 1871.
Barye Exhibition, 1889.

TROYON.

22 x 26

227. THE GARDEN GATE.

A garden. By the hedge, in the middle distance, on which some clothes are drying, stands a peasant woman. Trees in the background. Garden in the foreground.

Hulot Sale.

VAN BEERS (Jan).

19⅝ x 12½

228. PRETTY POLL.

On the right of a hall at the foot of a high stairway, a parrot on a perch, and a young girl, in gray hat and green dress, talking to it. Through the hallway, on the left, is seen a distant room, lighted by a window in the background.

Dated Paris, 1879.

VAN MARCKE (E.).

26½ x 39¼

229. LA MARE AU POMMIER (NORMANDIE).

In a pool, in the foreground, two cows, one red, the other black and white. On the left, a twisted, old tree-trunk projects over the pool. A meadow, with trees, on the right, on which, in the distance, cows are grazing. In the middle distance a red cow, walking away.

VAUTIER (B.).

31 x 54

230. THE MAYOR'S ANNUAL DINNER.

A long dining-table stretches from near the head of the room, on the right, across the centre of the picture, to the left. The ennuied Mayor, the commandant, and the chief farmer are seated at the head of the table. The curé, near them, indicates their places to the farmer guests who stand awkwardly along the table on each side. Two female servants stand on each side of the Mayor, one with a huge tureen of soup in her hands. The villagers peep through a window in the background.

Dated 1871.
Universal Exhibition of 1878, where it was awarded a first medal.

VIBERT (J. G.).

12 x 16

231. GRASSHOPPER AND ANT.

The half-starved, shivering, spendthrift, in green silk, with his violin strapped on his back, in the middle of a snow-covered road, begs from the brown-robed, well-fed monk, on whose back is a load of dead turkeys. The hillside covered with snow. Leaden sky.

Water-Color.
Dated 1875.

VILLEGAS (José).

29 x 17¾

232. THE RANSOM.

In the background, seated on the floor of the Hall of Justice, sit the judges, who have passed sentence. In the foreground, alongside of the block, is the negro executioner trying the edge of his sword, and calling aloud the terms of the ransom. These are written on the top of the pillar in front of which is bound the sentenced woman.

Painted in 1875.

VOLLON (A.).

16¼ x 21

233. DUNKIRK.

A circular, white pool in the centre of a shore covered with logs. A high, overcast sky.

VOLLON (A.).

67 x 50

234. WOMAN AT SPINNING-WHEEL.

In a darkly-lighted room, in the right of which is a spinning-wheel, sits a peasant woman, with white cap, and folded hands.

Painted in 1876, as a companion to the Fisherwoman of Pollet.

VOLLON (A.).

22½ x 30⅛

235. STILL LIFE.

On a table, on the right, a large white dish, filled with grapes and peaches, tilted against a pile of green cloth. To the left of this more grapes. Against the yellowish-brown background a wine-glass and high brown jug.

VOLLON (A.).

17 x 14½

236. IN CHARGE.

The interior of a studio. A monkey, in green jacket and straw hat with pink feather, is squatted on a low, cushioned seat, blowing a trumpet. By the mantel, on the right, an old, round stove, on which is a large vessel. On an easel, to the left, a painting. The paint-box and palette on the floor.

Painted in 1869.

VOLLON (A.).

9¾ x 14½

237. THE MOUNTEBANK.

A pool, shown on the right, forms the foreground and left of the picture. On its bank is seated a mountebank, in red cloak, with his dog.

VOLLON (A.).

19½ x 26

238. TREPORT.

In the foreground, at ebb tide, the yellow shore, with ships and boats aground. On the left, in the middle distance, the buildings of the port. Red-roofed wharf buildings and the sea in the background. High, cloudy sky.

Salon, 1886.
Universal Exhibition, 1889.
Dumas Sale.

VOLLON (A.).

11⅝ x 14½

239. VIEW OF MARTIGNÉS (SUBURBS OF MARSEILLES).

A quiet sea fills the foreground. Shipping on the right and sail-boats on the left. A street in the centre runs back from the shore. On each side of this white and brown houses. A cloudless blue sky.

Collection of Mallignet.

WAUTERS (Emile).

11½ x 9

240. STUDY.

Head of a Montenegrin chief, in brown coat and light-blue vest.

Painted in 1878.

WAUTERS (Emile).

50 x 39

241. MARY OF BURGUNDY TAKING THE OATH—1477.

On a raised throne, under a projecting velvet canopy, stands Mary, clothed in white, taking the oath on a Bible held in front of her by the Archbishop. Behind her, four female attendants. In the foreground, on the right, stand several of her red-robed ministers. On the left the choristers, one of whom holds aloft a cross. In the distance, on the extreme left of the Archbishop, and in front, are other figures.

Original of the painting at head of the grand staircase, Hotel de Ville, Brussels.

Belgian Exhibition, at Philadelphia, 1882.

ZAMACOIS (Eduardo).

9⅝ x 7¼

242. TOREADOR.

A toreador, in green dress, and orange scarf, looks into a mirror, which reflects his head and shoulders. His pink cloak and black cap lie on a table near the mirror.

Dated 1866.
Everard Sale.

ZIEM (Felix).

8½ x 13

243. VIEW OF PARIS FROM THE SEINE.

On the right bank of the Seine, which curves towards the left, is a boat, on which a woman is seated. Masses of buildings and trees. A distant bridge on the left.

ZIEM (Felix).

25½ x 21

244. VENICE.

A high, yellow sky, out of which the sun has just sunk. A church in the distance, beyond the canal. On the right side of a side canal, in the foreground, high houses, reddened by the glow from the sunset sky. On the left side of this canal more houses, in shadow, and a gondola.

Collection Albert Wolff.

ZUGEL (H.).

16¾ x 24

245. THE OXEN.

Two oxen, one black and white, the other red and white, fastened to a plow standing in the foreground near the centre. The half-plowed field stretches to the right and left. A dog, on the left, lying in front of the oxen. On the right, beyond the oxen, a flock of sheep lying.

Munich International Exhibition of 1883, where it was awarded a gold medal.
French Gallery, 1884.

De NITTIS (G.).

10 x 9

246. THE CONNOISSEURS.

Interior of a bric-a-brac shop. Five connoisseurs, two of whom are seated and three are standing, discussing a vase held by one of them.

GERICAULT (Theodore).

32 x 26

247. RAFT OF THE "MEDUSA."

Study of the two central figures of the painting.

MARIS (Jacques).

18 x 30

248. HOMEWARD BOUND.

A narrow canal runs obliquely from the left to the right background. On its right bank a white horse and rider. The left bank rises to a hill.

ANCIENT MASTERS.

BERCHEM (Nicholas).
1620–1683.

12 x 9¾

249. LANDSCAPE WITH CATTLE.

Standing in a pool, in the foreground, on the right, a white cow, a red cow, and sheep. Behind these, on the right, high rocks. On the left, in the middle distance, approaching by a path skirting the rocks, a man, and a woman seated on a donkey. A man in red jacket, in the extreme distance, driving a flock of sheep along the road.

Signed in full.
Wellington Collection.

BOTH (Jan).
1610–1652.

30 x 40

250. THE BRIDGE.

A reddish-yellow stone bridge crosses a stream. A road leads from some high trees, on the right, up to and over this bridge, to the foot of a huge rock, on which is a ruined castle. On the road, and on the bridge, pedestrians and horsemen. A meadow stretches back from the road and bridge, on the right. In the background, hills and buildings.

Hamilton Collection.

CANALETTO (Antonio).
1697–1768.
48 x 76

251. VENICE FÊTE.

On the right, a stretch of buildings, with the Palace, the Piazza and the gardens, extending back to the entrance of the Grand Canal. In the near background, la Douane, and the Dome of Santa Maria. In the extreme background the buildings on the left of the Grand Canal. The foreground the sea. Innumerable boats and people. The royal barge in front of the gardens.

CANALETTO (Antonio).
1697–1768.
14 x 25

252. THE RIALTO.

A canal, with boats and gondoliers in the foreground, stretches from left to right, and then reaches back, on the right of a row of buildings beyond the Rialto, nearly to the rear. On the right, behind the canal, a street, with buildings.

Cavendish-Bentinck Sale.

CAPELLE (Jan Van).
17th Century.
24 x 33¼

253. LA MEUSE.

A still river fills the whole foreground, and is lost in the distant horizon. A high sky full of moving clouds, which are reflected in the river. On the left, towards the foreground, a large pilot-boat. Beyond this, a vessel of war. In the middle distance, a fishing-boat with two men. On the right, at a pier, sailing-boats. Vessels in the distance. Gray effect.

Signed with initials "J. V. C."
Rothan Sale.

DE WITTE (Emanuel).
1607–1692.

16 x 12

254. CHURCH INTERIOR.

A church aisle on the left. High columns on right.

Sedelmeyer Collection.

DYCK VAN (A.).
1599–1641.

8 x 6

255. PORTRAIT.

Study of the half-length portrait of Rubens.

GOYEN VAN (Jan).
1596–1656.

$9\frac{4}{5}$ x 12

256. LANDSCAPE.

A near shore makes the foreground. A river stretches across the middle distance, and sweeps around its shore on the right. Beyond the river, on the left, a church and houses. Boats and boatmen.

Engraved by Max Lalanne.
Described Gazette des Beaux Arts, 1873.
Marquis de La Rochelambert Sale.
Signed "V. G." Dated 1653.
Collection Baroness N. de Rothschild.

GUARDI (F.).
1712–1793.

27 x 36

257. VENICE.

The canal fills the foreground from left to right, and stretches to the background. A short row of buildings on the right. On the left, a long row of buildings. Amongst them the rear of Sante Maria with its great dome. Delicate blue sky with light clouds.

Ingram (Marsala House) Collection.

GUARDI (F.).
1712–1793.

13¼ x 17¾

258. LA DOGANA.

The canal is shown in front, and to the right, of the Custom-House and Sante Maria, filling the foreground and right of the canvas. A glimpse of it stretching around the Custom-House on the left. Boats, gondolas and gondoliers.

Vicomtesse de Courval Collection.

GUARDI (F).
1712–1793.

13¼ x 17¾

259. VENICE.

The canal forms the whole foreground. Houses on the right and left of it. It stretches back to the distant background. Beyond it more houses are seen.

Vicomtesse de Courval Collection.

KNELLER (Sir Godfrey).
1646–1723.

20¼ x 16¼

260. PORTRAIT.

Half-length portrait of Baron Liebsig, in red cap.

METSU (Gabriel).
Attributed to.
1615–1668.

13 x 16

261. INTERIOR.

Interior of a cottage, with open doorway on the left, through which a man driving home cows, along a road, is seen. In the rear of the room, on the right, two cows. In the centre a peasant woman approaches, carrying a milk pail. On the left, an old woman, peeling carrots. A cat at her feet. Cottage utensils, vegetables &c.

John Hare Powel Collection.

MOUCHERON (F.).
1633–1686.

19 x 23

262. LANDSCAPE.

A high hill, with round castle and trees, on the right. A road from the bridge curves down the hill. High trees on left. Hills in the background.

Signed in full.
John Hare Powel Collection.

RUISDAEL (Jacob).
1628–1682.

18¼ x 24

263. LANDSCAPE.

On the right bank of a pool, which fills the left foreground, a tree. By its side, a road, on which is a man on horseback talking to one on foot. A hilly country stretches back to the horizon. Brown tone.

Figures by A. van de Velde.
Signed in full.
Nieuwenhuys Sale, 1834.

TENIERS (David, Jr.).

20½ x 17½

264. COTTAGE INTERIOR.

In the centre of a room, lighted from the left by a high window, the lower half of which is open, an old woman, in white cap, with folded hands resting on her lap and on a table to her right. On the table a jug, a snuff bowl and other accessories.

Signed in full.
Cammell Collection (Norton Hall).

TINTORETTO (School of).

20 x 16¼

265. PORTRAIT.

Half-length female portrait.

UNKNOWN.
(Italian School.)

28 x 23

266. VIRGIN AND CHILD.

The Virgin, in dark-blue cloak with red sleeves, stoops her head to the child she holds in her arms.

John Hare Powel Collection.

VERSPRONCK.
Attributed to.
17th Century.

8½ x 7¼

267. PORTRAIT.

Half-length portrait of an old man.

WILSON (Richard) R. A.
1713–1782.

17 x 21¾

268. ITALIAN LANDSCAPE.

High hills in the background. In the middle distance a lake, in centre of which an isle and castle. In the foreground another hill, with three figures.

Ellis Collection.

WISSING (William).
1656–1687.

24 x 19¼

269. PORTRAIT.

Half-length portrait of Duke of Sussex.

ZEGELAAR (G.).
1719–1794.

13¼ x 10

270. THE BRICKLAYER.

Behind a pile of bricks, on top of which is a large earthen jug, stands a bricklayer, shown half-length, in green jacket, and soft black hat. A pipe in his left hand. His right hand resting on the jug. Landscape background.

Signed "G. Zegelaar."

ZEGELAAR (G.).
1719–1794.

13¼ x 10

271. THE CARPENTER.

Behind a table, at which he has been working, on which are shavings, a brown jug and a loaf of bread, stands the carpenter, shown half-length, in brown coat and soft, round hat. In his left hand dangles a herring. A knife in his right hand. Landscape background.

Signed "G. Zegelaar."

ADDENDA.

OLD CROME.

23½ x 17½

272. LANDSCAPE.

The foreground is the slope of a wooded hillock, whose summit is in the middle distance, and which extends, on the left, and centre, to the background. On the right, a stream winds around the hillock. Beyond the stream, in the right background, a meadow, hill and trees. Evening effect. Lord Stafford's Collection

BARKER (of Bath).

30 x 41.

273. GIPSIES ON THE MARCH.

A gipsy on pony, with several of the tribe. A stormy sky.

Painted in 1815.

RAFFAELLI (J. F.).

20½ x 20½

274. AT WORK.

On the left, an artist, the back of whose head and shoulders are shown, is varnishing a framed painting of a man and landscape.

Exhibition Rue Volney.

LAGARDE (Pierre).

x

275. STREET SCENE.

Exhibited "Société Internationale," 1892.

BRIGHT (Henry).

23 x 44

276. IFFLEY MILL—OXON.

On the right, a hillock. In the background, on the left, a mill, buried in trees. A road curves from the rear, forward, to a stream which fills the foreground and winds around the mill. Four cows at the water-side.

CONSTABLE (John).

14 x 24

277. CHAIN PIER—BRIGHTON.

The sea, on the right, stretches back obliquely. On the left, the shore, bordered, on the extreme left, by buildings. Pier in the distance.

This, with Nos. 272 and 276, from Old English Art Exhibition in French Gallery, 1893.

Collection Mrs. Constable

BRANDON (E.)

60 x 32

278. LA SORTIE DE LA LOI LE JOUR DU SABBAT.

Interior of a tabernacle. The preacher, on a raised platform in the centre and rear, holds aloft the Pentateuch. Behind him, the elders. On the left, the congregation, in pews.

Dated 1869–70. Salon, 1869.
Engraved by Courtry.
Camondo Sale, February, 1893.

HARRISON (Alexander).

15 x 39

279. WAVE-PLAY.

The water from the waves which comb and break near the shore, wash over the latter.

TROYON.

10½ x 14⅝

280. TREPORT.

In the background, the houses of the fishing village, on a bank. The foreground, the shore, wet from the receded tide. Boats and figures.

Van Praet Collection, 1893.

CUYP (A.).

12½ x 18½

281. LANDSCAPE AND CATTLE.

Church and buildings in left background. Cattle and sheep in foreground. Avenue of trees in centre, extending from middle distance to background. Meadow in distance, on right.

Signed.

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